## How To Do The New Dances-Not the Roule-Roule-EVELYW



Introduction Showing "Roule-Roule" Movement of the Arms.





Fig. 1-Lady Leads Backward With Right-Foot. ON this page to-day is printed

Fig. 2-The Shift, Lady's Back to Partner.

Fig. 3-The Backward Two-Step, Lady Leading-

## First of a Series in Which the Most Famous Dancers Will Teach the Latest Steps

newest dances for the stage and allroom. Each of these new dances is described by its fore-most exemplar, who illustrates the essential positions with photographs taken during the actual performance of the dance

the first of a series of articles describing in text and pict-

ures the steps and figures of the

By carefully following these ex-pert directions, anybody who dances at all should be able to execute the newest dances withut further instruction

By Evelyn Nesbit. S one result of my Summer eral popular interest that is enjoyed by one that is rooted in the life of season at the Folies Marig- a race or a nation or in a human ny, in Paris, with the assist- vocation. "Roule-Roule" is a sort of playful nautical French idiom de-scriptive of the rolling gait of sallance of my dancing partner, Mr. Jack Clifford, I am introducing at ors on the pitching decks of a vesthe Jardin de Dance atop the New sel at sea. York Theatre several dance novel-Nobody knows how long French

ties which I believe will win prompt sailors have danced the "Roule-favor in society as well as upon the stage. Probably the most with balancing, wind-mill movements the stage. Probably the most original and picturesque of these is called the "Roule-Roule" (pronounced "Rouly Roule" belongs in the category of folk dances, having a basis in actual human emotions and activities. No dance movement that is Roule-" whose steps and figures, with balancing, wind-mill movements of the partners' arms, while hands are clasped, are based upon the idea of the instability of a ship's deck. As danced by French sailors it is a simple and naive affair, suggesting at once to the beholder its origin. A merry and playful dance with its wind-mill motions of the arms, it

A merry and playful dance with its wind-mill motions of the arms, it delights children, and the kiddies learn it quite readi-

what astonished that it had not been developed for the stage and general society use. I learned it in its original, simple form, and Mr. Clifford was readily induced to elaborate it for the stage and the ballroom.

Right here I want to testify to the benefits which women cannot help deriving from the practise of dances of this character. Folk dances, being developed in the actual life and recreations of the peo-ple are free from acrobatic elaborations, which have no place in the ballroom and may easily have injurious effects upon those who are not systematically trained in them. They are interesting and afford spirited yet moderate physical exer-cise of the most beneficial sort.

It is not easy to illustrate the movements of the "Roule-Roule." The photographs reproduced here will When I saw the "RouleRoule" demonstrated by a
Paris dancing teacher merely
as an example of French folk

When I saw the "Rouleconvey an idea of the positions
which introduce the various movements—they only hint at the "RouleRoule" movement of the partners' ner's left hand over her shoulder.

dances, I was captivated and some- arms, which is as though, with hands clasped, each was manipulating the other's arms as though they were mechanical cranks. The special music for the "Roule Roule" contains rolling passages, as

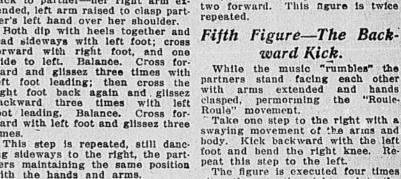
in the introduction when the part ners stand facing each other, hands clasped, arms extended and slowly describing the "Roule-Roule" movement. The figures of the dance then proceed as follows: First Figure—The Step.

Lady leads backward with right foot—a two-step step to right and then to left, followed by four march steps, all the while the partners' arms describing the "Roule-Roule" circle. These steps are repeated

Second Figure—The Shift. This is the only complicated fig-ure in the dance. Lady turns her back to partner—her right arm ex-tended, left arm raised to clasp part-

lead sideways with left foot; cross forward with right foot, and one slide to left. Balance. Cross forward and glissez three times with left foot leading; then cross the right foot back again and glissez backward three times with left foot leading. Balance. Cross forward with left foot and glissez three times. This step is repeated, still danc-

ing sideways to the right, the part-ners maintaining the same position with the hands and arms.



Third Figure—The Spin.

Lady turns quickly and faces he.

partner, executing the backward two-

step twice-after which her part-

ner spins her twice around. It is

only the lady who spins, her right

arm raised above her head while

the gentleman stands still and guides his partner. Repeat this fig-

ure—the lady going forward the sec-ond time (two two-steps and two

· Fourth Figure—The

Promenade.

to her partner. The step is exe-

left foot, cross forward with right foot, take two steps backward and

cuted to eight counts.

This is very like the tango promenade, only the lady's back is turned

altogether—to the right and to the left alternately. Then the gentle-man spins his lady two full turns and one-half turn, which leaves her with her back turned to her part-

Sixth Figure—The Stamp. At the end of the preceding figure the lady again turns quickly and faces her partner. They stand per-fectly still, arms extended and hands clasped. Raise the arms alternately, first on the right and then on the left. This is done twice — rather slowly, to the music.

Lady balances on right foot, kicks backward with the left and stamps her right foot—the gentleman accompanying her with the opposite foot. This is done four times, all

the while describing a circle. Then
the entire figure is repeated, turning in the opposite direction.
This constitutes all the figures in
the original dance. The dance ends

with the gentleman spinning his partner as in Figure Three.

As the "rumble" feature of the "Roule-Roule" music is important—as well as some other features—ordinary two-step music is not well suited to this dance. The figures have ed to this dance. The figures have to be executed with precision. If there is uncertainty in the execution the whole dance breaks down. But the real "Roule-Roule" music is so characteristic and illustrative that with its use and some careful practise any fairly capable dancers are able to go through the dance and produce quite a captivating effect of spontaneity.

As I have mentioned above, there are few, if any, of the new dances which are as valuable as the "Roule-Roule" in the way of physical exercise for women who are taking on flesh too rapidly and are in need of a general livening up.

taneity.

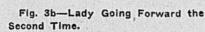
(NEXT WEEK—How to dance the u-lu-Fado, by Miss Margaret Lu-lu-Fado, by Hawkesworth.)



**▼HERE** is a popular impression that the duration and volume of the east winds along the Atlantic seaboard are greater than winds from any other direction. But the records of one of the best equipped meteorological observatories in the world-which is located about ten miles south of Boston on the highest land within sight of the sea from Maine to Florida-show that there is twice as muc. wind from the west as from the east.

This fallacious impression probably is due to the disagreeable character of the east wind. Thus the predominating westerly winds fall to receive due credit for their valuable influence upon our climate. Profes-sor Alexander McAdie, of the Blue Hill Observatory, near Boston, in the September wumber of The Popular Science Monthly, makes some interesting deductions.

If the prevailing flow of air were reversed and the surface current moved from east to west, the Atlantic States would have a balmy equable climate with occasional storms from the sea, preceded by west winds, rather dry, and followed by moderate east winds and showers. The climate would be like that of



East of the Mississippi there would be fewer hot spells, likewise fewer freezes. The cold wave which follows a low barometer would be unknown. The climate of the country west of the Rocky Mountains, however would be rigorous. Temperature changes would be pronounced on the Pacific coast.

Professor McAdle presents. these

interesting wind statistics and obser-

'Counting the actual hours of flow of air in different directions, it appears that the west prevails one fifth of the time, the northwest, nearly as long, and the southwest, onesixth of the whole period. In a year, the west wind blows-1,739 hours, the northwest 1,609 and the southwest 1.412. The total duration of all winds from eaterly points of the compass is but 1,950; and the ratio of east to west is as four to ten. The east wind by itself prevails only six hours in/a hundred, and so can hardly be

a controlling factor of the climate. There are two kinds of east wind, the cyclonic wind, which is moderately strong; and the sea-breeze, which is only a few hundred feet in depth. The latter occurs on clear, warm, quiet days, and never when the pressure distribution is favorable for turbulent conditions. It does not originate on land, but comes in from the sea, and seems to push away slowly the quiet, stagnant air in The ripples on the water as the breeze works its way landward looks like schools of mackerel. "On very quiet warm mornings the

Fig. 5-One Step to Right and Backward Kick.

breeze may arrive as early as 10 o'clock. It veers slightly as the sun gets half way down, and dies away as gently as it began. It does not penetrate far inland, and its effect in lawaring the lowering the temperature is limited to a few miles back from the shore. It comes, too, at a season when the air gods seemingly are willing to rest, when the storm frequently is a minimum, when the Atlantic and the land have respite from the strenuous

succession of storms. while the rapid alternation of "high" and "low" the alternanation which causes characteristic changeableness which the east wind is made the scape-

"Truly men have much to learn about the medium in which they live, and the very air they breathe. Paradoxically the orchardist blames the frost, as he sees it, for the damage to his crop, whereas the congealed water in the process of solidifying

condensation, some 596 calories per gram of water. Copyright, 1914, by the Star Company. Great Britain Rights Reserved.

Fig. 5a-Starts with Lady's Back to Her Partner, Right Foot Leading. retards the fall in tempera ture, giving out in the unequal fight its own heat of fusion some 80 calories per gram of ice, plus the latent heat of

The Roule-Roule Promenade Used In Figure 4,

